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#### AMBROISE THOMAS.

Ambroise Thomas, the director of the famous French Conservatory, died in Paris on February 12th, in his eighty-fifth year. Thus passed away one of the prominent men of the present century. The details of Thomas' childhood are of no importance. He was musical, studious, and had an extremely sensitive, refined nature. It was not difficult for him to carry off the much-coveted Prix de Rome, because whatever he undertook he did in a conscientious, correct manner. The privileges of a student who gains the prize enable him to live in Italy a certain length of time at the expense of his government. Here Thomas imbibed a love for the *dolce far niente* ideas of Rossini, which he wove into much of his later efforts. His career as a composer dates from the year 1837, when he produced an opera entitled "La Double Echelle." It was not successful. A second opera, "La Cid," contained better music. He continued to write, always on the same mediocre lines, until, in a moment of inspiration, he wrote "Mignon." This was received with great favor, and predisposed the public toward "Haulet," which was performed for the first time in 1868. This work has been unmercifully criticised, as have, indeed, most of the compositions conceived by Thomas.

Ambroise Thomas was always a favorite in Paris, and was at one time one of the lions at the court of Napoleon III. He was called to succeed the veteran Auber, as director of the Conservatory, and had held that position since Auber's death. A recent writer, speaking of Thomas, very justly says: "The composer of 'Mignon' is not one of those great leaders of musical thought whose individuality becomes stamped in an indelible fashion upon the art products of their period." Adolph Jullien, the well-known

critic, further sums up the measure of the composer's talent: "The principal talent of Monsieur Thomas consists in being able to lend himself to the taste of the public by serving up in turn the style of music that suits the best. Very clever in his art, but without any originality or conviction of any sort, he is a musician of science and worth, absolutely devoid of artistic initiative, and who turns to all four quarters of the wind when these blow in the direction of success."

In spite of these estimates, which are unquestionably correct, writes Charlotte Mulligan, Ambroise Thomas has filled a position in France which has made his name a familiar one in two continents. His death deprives the musical world of nothing; but it removes from his country a refined, cultivated gentleman.

A story was recently told, says *Musical News*, of the wonderful *pianissimo* effects produced on the French horn by a certain player named Denon, a soloist of great reputation. He had long astonished his audiences by the extraordinary delicacy of his playing, especially at the conclusion of a solo, when he was accustomed to gradually diminish his tone until one could hear the slightest movement of a listener. "Necks were stretched out, people held their breath and gazed while the artist held himself immovable in the most correct position, *enfoncée* to his lips, his eyes heavenward. The sound of the music gradually died away until it became imperceptible, and the enraptured audience kept on listening even when nothing could be heard. Then, when, casting aside his Olympian air, he lowered his eyes, smiled, and emptied the water out of the horn with a lordly gesture, a howl of enthusiasm came from the lungs of the audience, and hands

were clapped until delight was chilled by physical weariness." After a long time, during which even his "second" in the orchestra was mystified as to his method of producing this marvelous *pianissimo*, chance put the great man in the power of his conductor, who forthwith extracted the secret from him.

"He was silent for a moment, and glanced reproachfully at his listener, then said, with a sigh: 'I can certainly play the *pianissimo* with remarkable skill, for I have specially studied how to do so. But the final *diminuendo*—'

"What?"

"I make believe to sound it."

"Oh?"

"Exactly. The audience imagines it hears something because I hold the horn to my lips, but in reality no sound comes for I cease playing! It is an acoustical miracle."

Similar to this is a story for which the writer can vouch. An orchestral conductor who had been a violinist, and had little sympathy with and less knowledge of the wind instruments, was never satisfied with the latter unless they were almost inaudible; so much so that the players were exhausted by their efforts to hold back the tone. On a certain occasion, at rehearsal, one of the horns, tired of being called upon to play—softer, softer, softer—let the cat out of the bag and informed the conductor that none of them had made a sound for the last five minutes; the strings alone being really audible.

Seriously, however, there is little doubt that a sort of remembrance or reflection of sound may be perceptible to the brain some moments after the external ear has ceased to be affected, just as one may continue to see an object on which the eyes have been fixed for some time after that object has been removed from the line of vision. It would be hard to say precisely when the nerves of sight or sound really cease to act and pure imagination steps in.

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THOMAS M. HYLAND, EDITOR.

APRIL, 1896.

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## MENTAL MUSIC.

To acquire the habit of thinking musical sounds, as one does letters and words, is not a difficult task; in fact, to one who undertakes it seriously there is no difficulty greater than that of learning to read literature. The usual method of tuition which teaches the pupil to regard this, or the other note as identical with certain positions on his instrument, is not one best calculated to make him an efficient and intelligent reader. He never attains to independence in musical thought, but must ever refer to his instrument before he can form a fairly accurate conception of the musical story that lies silent on the page before him. To give to many professional musicians who, beyond the capacity to grasp the rhythmic outline of a composition, could form only the vaguest kind of an idea of what it is, as a whole, would sound like. The rise and fall of notes conveyed to them the idea of a corresponding rise and fall of pitch, but this was all. To think of those undulations in their tonal relation one to the other, or to the keynote; to trace the motive through its evolutions to the accomplishment of its destiny in the final cadence, was utterly beyond their capacity. And yet, as a child may learn to read the alphabet, to form letters into words, and from thence to sentences, and so on, just so may the music student learn to combine and use the notes before him.

Strange as it may appear, the study of reading music may be carried on mentally. By this means the relations of sounds may be thought out without reference to any system of notation. For instance, while sitting here, I think of a melody, my mind traces its flow, and all the paraphernalia of the staff and notation appear as the melody passes away into time. I realize the chief time and key signatures, bar lines, rhythmic divisions, and in a moment I transfer the thought to paper. This effort of thought may appear more difficult than that involved in recalling and afterwards transcribing, a stanza, but in reality it is not so. People in general are accustomed to think of music in terms of the thoughts to paper, and by constant practice the labor of transmission from brain to paper is minimized so greatly as to appear almost automatic. After a performance, whatever of laborious effort appears in the process of writing music is the result of want of practice, and not that the same labor is more mentally more difficult than that of writing or demands any greater mental or manual effort. The mind is here master and directs the operations of the hands, and both gain facility from the practice which comes of thinking music.—Ez.

## DEATH OF MRS. LOUIE A. PEEBLES.

Mrs. Louie A. Peebles, one of the most popular and widely-known singers of St. Louis, died on the 29th ult., after a short illness, at her residence, 3300 Morgan street.

The death of Mrs. Peebles has come like a shock to her host of friends, who can scarcely believe her cheerful presence has fled forever from their midst. No singer or teacher in St. Louis enjoyed a higher reputation or worked more indefatigably in the interest of her art than Mrs. Peebles.

She leaves a son, a host of friends, and a large class of pupils, who were deeply attached to her, to mourn her loss.

We subjoin the words of the beautiful poem, written by J. J. Foulon, which are singularly applicable to Mrs. Peebles:

You listen not aught, who think the songs no more!  
Shut out the noise of earth; hark! woe no more there!  
And thro' the chilly mist that hovers o'er the stream,  
From heaven's sunlit hills, of which we catch a gleam,  
The songs of love divine, the songs of saving grace,  
Sing on in gladder tones the praise of Jesus' name!

'Tis vain, it falters not as if its task were new;  
'Tis vain, as the breeze, it sings so well and true.  
It carries them here to faith, in midst of earthly night;  
It sings them over there no faith has torn'd to night.  
The songs of love divine, the songs of saving grace,  
The praises of the Lord she now sees face to face.

Shall not her gladness soon help dry the falling tear?  
Shall not these words, this notes out of the shade of fear,  
Shall not her love, her love, her love, her love,  
Shall not her love above unto God's holy light,  
In two acts, full of fun and dancing.  
We'll welcome Love remains, until the perfect day,  
When from our eyes our God shall wipe all tears away.

## GILBERT AND SULLIVAN'S NEW OPERA.

Messrs. Gilbert and Sullivan's new opera, "The Grand Duke; or, the Statutory Duel," scored a decided success at London. It is a musical burlesque in two acts, full of fun and dancing. According to various accounts the libretto is very humorous and the music brilliant and dashing. The interpretation was excellent, the piece is beautifully staged, and the costumes are picturesque.

Sir Arthur Sullivan conducted. Both he and Mr. Gilbert were repeatedly called out, and the reception of their new play was all that could be desired.

The characters are not numerous and the plot is simple.

There is a miserly Grand Duke Rudolph whose subjects, in the middle of the eighteenth century, are addicted to duello. They are killing each other so fast that the Duke fears he will soon have none left. He invents the "statutory duel."

The antagonists in a pair of cases instead of each other, and the loser is supposed to be dead, or "dead by statute." The lover, in fact, dies, as Mr. Gilbert explains in the only pun in the piece, "of a cardiac affection." The winner succeeds to the position and responsibilities of the loser.

There comes to the Duke's domain a party of wandering players. The manager of the troupe and the Grand Duke fall out. A statutory duel is arranged, and the Duke cuts a court card. The manager draws ace. The impresario accordingly ascends the throne and finds himself heir, among other things, to two claimants for his hand in marriage. He is discovered after sufficient complications that in the statutory duel the ace counts only as the lowest card in the pack, so the manager is deposed and the Duke resumes his throne.

The other characters are Ludwig, a comedian; Dr. Tammsauer, a notary; the Prince of Monte Carlo; the Duke's valet, a Frenchman; Baroness Krakenfeld, both betrothed to the Grand Duke; Julia Jellicoe, a comedienne; and Liza, a soubrette.

## CITY NOTES.

The St. Louis Quintette Club will give its third concert of the season at Memorial Hall on the 14th inst. Music lovers should not fail to attend these excellent concerts, which are among the most enjoyable events of the season.

E. R. Kroeger gave his third pianoforte recital at the chapel of the Church of the Messiah on the 9th ult. The programme was made up of selections from Grieg, Bach, Field, Mendelssohn, Brahms, Rheinberger and Wagner. A very appreciative audience was in attendance, and Mr. Kroeger played in his usual artistic style.

A very enjoyable musicale was given at the residence of Mr. and Mrs. Frank X. Barada, 1638 Grand Avenue, in which some of the leading talent of the city participated. The special treat was thoroughly appreciated by all present. Mr. and Mrs. Barada are among the foremost lovers and advocates of music in the city.

Arnold Poeschl, the solo violinist and teacher, who has just returned from Europe, will receive pupils at his address, 1500 Wagoner Place.

Mrs. Nellie Allen Paccell, the pianist, aroused a great deal of enthusiasm by her splendid playing at the Kunkel Popular Concert, and won a host of admirers.

Miss Lillian Satter, the well-known soprano, filled a special concert, given at Belleville, Ill., for the Woman's Relief Corps; and also a recent musical affair at West Belle Place.

Mrs. Wm. B. Drake gave a piano recital at the Cook Avenue Presbyterian Church on the 10th ult., and met with unqualified success.

The Misses Rose and Louise Faust participated in a recent concert at Concordia Hall. Their playing of American Girls duet, by Charles Kunkel, was the feature of the occasion.

Horace P. Dibble, assisted by his pupils, gave a vocal and piano recital on the 24th ult., at the Lucas Avenue Cumberland Presbyterian Church, of which he is the organist. His recital was with very commendable success in his work. He gives recitals monthly, and is contemplating a series of organ recitals.

A grand concert under the direction of Senor Aquabella was given at the Non-Sectarian Church on the 1st inst. The programme was admirably selected, and included numbers by Senor Aquabella, Charles Kunkel, Miss Grace Carroll, Master Carl Thull, Miss Alva Garbarino, J. B. Shields and C. C. Wolf. The concert was a great success in every respect, and was attended by an enthusiastic audience that filled every available space.

Louis Hammerslein gave his fourth organ recital at the musical club at Little Rock Presbyterian Church, of which he is organist, on the 16th ult. He gave a well-selected programme, which was listened to by a thoroughly Christiano man. He was ably assisted by Miss Dora Fritz, soprano; Miss Stella Fischer and Clara Braun, pianists; Miss Fitzgerald, baritone; and John Freymuth, violonist. These recitals are well attended and prove special treats to the south side.

One of the most enjoyable events held at the Union Club Hall was a concert given on the 23d ult. for charitable purposes, at which some of the best local talent participated. The programme included numbers by Misses E. E. Johnson and Annie McGinnis, and Messrs. G. C. Voth, N. A. Vinton, Wm. Porteous and Sidney Schiele. A lecture by Rev. George E. Martin on English Cathedralism, illustrated with stereopticon views, proved an interesting treat. The concert was a magnificent success, artistically and financially, and to the indefatigable work and able direction of Harriet Hopkins, of the South Side, is due the success of the undertaking.

At a *soirée* musicale a lady who is in the habit of singling off the key addressed Massenet, the composer:

"Dear maestro, I have been requested to sing the grand aria from the 'Cid!' You have no idea how frightened I am."

"Not so much as I am," replied the composer with a sickly smile.

#### AN EPIGRAM CONFIRMED.

"As a medical student, in 1865, I remember hearing Dr. Oliver Wendell Holmes, our dear old 'Aurifer of the Breakfast Table,' who was then Professor of Anatomy at Harvard University, say to his class: 'When you begin practice, you will have twenty remedies for one disease; but after twenty

years, you will twenty diseases for one remedy.' This prediction is fulfilled, in Antikamnia, which meets so many indications." So writes Dr. W. E. Anthony, of Providence, R. I., and it is suggestively appropriate that this statement should come from an Anthony, of Rhode Island, all of whom, whether in science, medicine or politics, speak authoritatively, and only upon well-grounded conviction.

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# LA MOZELLE.

3

Moderato. ♩ - 144.

VALSE BRILLANTE

B. M<sup>c</sup> N. Ilgenfritz. ✓

Cantabile.

The musical score is written for piano and consists of five systems. The first system is marked 'Moderato. ♩ - 144.' and 'Cantabile.' The second system is marked 'rit.' and 'a tempo.' The third system is marked 'cresc.' and 'mf'. The fourth system is marked 'Tempo di Valse. ♩ - 80.' The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'mf', and 'cresc.'. There are also pedal markings 'Ped.' and asterisks '\*' indicating specific performance instructions.

The P<sup>d</sup> signify Ped.

1878-7  
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## Cantabile.

First system of musical notation. Treble and bass staves. The bass staff includes pedal markings: Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪.

Second system of musical notation. Treble and bass staves. The bass staff includes pedal markings: Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪.

Third system of musical notation. Treble and bass staves. The bass staff includes pedal markings: Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪.

Fourth system of musical notation. Treble and bass staves. The bass staff includes pedal markings: Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪. The word "cres." is written above the bass staff.

Fifth system of musical notation. Treble and bass staves. The bass staff includes pedal markings: Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪.

Sixth system of musical notation. Treble and bass staves. The bass staff includes pedal markings: Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

8. The Little Boat

Handwritten musical score for a piano piece. The title '8. The Little Boat' is written at the top. The score is in 2/4 time and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a forte 'f' dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some handwritten annotations above the staff, including '2 1 2 1 2 1' and '2 1'. The piece ends with a double bar line and a repeat sign.

Sherrando.

The musical score for 'Sherrando' is written for piano. It features a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. There are several measures marked with a 'Ped.' (pedal) symbol and a star, indicating where the sustain pedal should be used. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth notes.

This musical score is for a section marked 'vif.' (Vivace). It features a treble and bass staff. The bass staff has a 'Ped. ♀' (Pedal) marking under the first six measures. The treble staff contains various musical notations, including eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The key signature has one flat (B-flat), and the time signature is 4/4. The section ends with a double bar line and a repeat sign.

*a tempo.*

Musical score for "The Rose Tree" in 3/4 time. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The tempo is marked "Moderato". The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also performance instructions like "Ped." (pedal) and "cres." (crescendo). The score is divided into measures by bar lines.

First system of musical notation, piano score. The system consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped.

Second system of musical notation, piano score. The system consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped.

Third system of musical notation, piano score. The system consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff. The word "cres." is written above the treble staff.

♯ P. ♯ Ped. ♯ Ped. ♯ Ped. ♯ P. ♯ Ped. ♯ P. Ped. ♯ P. ♯ Ped.

Fourth system of musical notation, piano score. The system consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff. The word "dolce." is written above the treble staff.

♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped.

Fifth system of musical notation, piano score. The system consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped.

Sixth system of musical notation, piano score. The system consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff. The word "cres." is written above the treble staff.

Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped.



First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and pedaling instructions.

Second system of musical notation, measures 9-16. Includes dynamic markings "cres." and "cres." and pedaling instructions.

Third system of musical notation, measures 17-24. Includes the tempo marking "Giacoso." and dynamic marking "mf".

Fourth system of musical notation, measures 25-32. Includes pedaling instructions.

Fifth system of musical notation, measures 33-40. Includes pedaling instructions.

Sixth system of musical notation, measures 41-48. Includes dynamic markings "cres.", "f", and "mf".

First system of musical notation, measures 1-4. Treble and bass staves with piano (*p*) and pedaling (*Ped.*) markings.

Second system of musical notation, measures 5-8. Treble and bass staves with piano (*p*), crescendo (*cres.*), and decrescendo (*cen.*) markings.

Third system of musical notation, measures 9-12. Treble and bass staves with piano (*p*), decrescendo (*cen.*), and piano (*p*) markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano (*p*), decrescendo (*cen.*), and piano (*p*) markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano (*p*), decrescendo (*cen.*), and piano (*p*) markings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with piano (*p*), decrescendo (*cen.*), and piano (*p*) markings.

*Cantabile.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

*eres cen do.*

*S...*

*ff* *f* *ff*

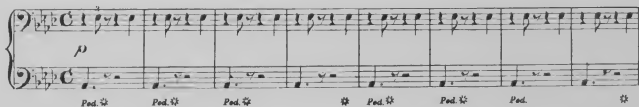
Ped. \*

# HUMORESQUE.

Charles Kunkel.

Allegretto  $\text{♩} = 100$ .

Secondo.



# HUMORESQUE.

Charles Kunkel.

Allegretto  $\text{♩} = 100$ .

Primo.

[illegible]

**Secondo.**

4. *Secondo.*

[illegible]

**Trio. Banjo Solo.**

Trio. Banjo Solo.

*cres.* *f* *cres. .... cen ..... do.*

*And. Op.*

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a pedal (Ped.) instruction. The melody is in the right hand, and the accompaniment is in the left hand. The key signature is one flat (B-flat). The score is divided into measures, with some measures containing multiple notes. The tempo is marked "Allegretto".

Primo.

5

First system of musical notation for the Primo section. It consists of a grand staff with a treble and bass clef. The music features various fingerings (e.g., 3 2, 2 1, 6 3 1 2) and dynamic markings (p, ff). Pedal points are indicated with 'Ped.' and asterisks.

Second system of musical notation for the Primo section. It continues the grand staff notation with fingerings and dynamic markings (p, ff). Pedal points are indicated with 'Ped.' and asterisks.

Third system of musical notation for the Primo section. It includes the 'Trio.' and 'Secondo.' markings. The notation continues with fingerings and dynamic markings (p, ff). Pedal points are indicated with 'Ped.' and asterisks.

Fourth system of musical notation for the Primo section. It features a series of chords with dynamic markings (cres, cen, do, ff) and fingerings. Pedal points are indicated with 'Ped.' and asterisks.

Fifth system of musical notation for the Primo section. It continues the grand staff notation with fingerings and dynamic markings (p, ff). Pedal points are indicated with 'Ped.' and asterisks.

Sixth system of musical notation for the Primo section. It continues the grand staff notation with fingerings and dynamic markings (p, ff). Pedal points are indicated with 'Ped.' and asterisks.

## Secondo.

1st time *f* 2nd time *ff*

*ff* *mf* *de.....cres.....cen.....do.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

*p* *ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \*

*p* *ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \*

To shorten the piece go from *Ped. to Coda.*

1st time *f* 2nd time *ff*

*f* *ff*

2nd time in octave.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p* *ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \*



Primo.

7

ff mf de ..... crece ..... cen ..... do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p ff p

Ped. Ped. Ped. Ped. Ped. Ped.

p ff p

Ped. Ped. Ped. Ped. Ped. Ped.

f 1st time f 2nd time ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

To shorten the parts go from to Coda.

## Secondo.

Musical score for the "Secondo" section, measures 1-8. The score is in bass clef with a key signature of two flats. It features a piano accompaniment with chords and a vocal line with notes and rests. Pedal points are indicated by "Ped." and a circle with a cross symbol.

## Coda.

Musical score for the "Coda" section, measures 9-16. The score continues with piano accompaniment and vocal lines. Pedal points are indicated by "Ped." and a circle with a cross symbol.

Musical score for measures 17-24. The score continues with piano accompaniment and vocal lines. Pedal points are indicated by "Ped." and a circle with a cross symbol.

Musical score for measures 25-32. The score continues with piano accompaniment and vocal lines. Pedal points are indicated by "Ped." and a circle with a cross symbol.

Musical score for measures 33-40. The score continues with piano accompaniment and vocal lines. Pedal points are indicated by "Ped." and a circle with a cross symbol. The vocal line includes the lyrics "de cres cen do." followed by "p p f f".

Primo.

9

*ff* *ff* *p*

Ped. Ped. Ped. Ped.

Coda.

*ff* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*ff* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*p* *p* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

*p* *cres* *dim* *f* *ff*

Ped. Ped. Ped. Ped. Ped. Ped.

# FORGET ME NOT.

Song without words.

Andante ♩ = 120.

2.

*p*

*mf*

*a tempo*

*rit.*

# BARCELONA.

## SPANISH DANCE

## SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. N° 3.

Con moto  = 80.

Con moto ♩. = 80.

*pp*

*Ped.*

The musical score for 'The Rose Tree' is presented in a single system. The melody is written on a treble clef staff in G major (one sharp) and 3/4 time. It consists of six measures, each containing a triplet of eighth notes. The lyrics 'The Rose Tree' are written below the first three measures, and 'The Rose Tree' is repeated below the last three measures. The piano accompaniment is written on a bass clef staff, featuring a steady eighth-note bass line and chords that support the melody. The score includes performance markings such as 'Ped.' (pedal) and 'acc.' (accents) on the piano part.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of five measures. The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The fifth measure has a piano (p) dynamic marking. The score includes fingerings (1-5) and pedaling (Ped.) markings. The lyrics "The Rose Tree" are written below the piano part.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 4, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal point marked with a star and 'Ped.'.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 4, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal point marked with a star and 'Ped.'. A 'Cres.' marking is present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 1, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal point marked with a star and 'Ped.'.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 1, 3, 4, 3, 1, 2, 1, 3, 4, 1, 2, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal point marked with a star and 'Ped.'. A 'Cres.' marking is present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 1, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal point marked with a star and 'Ped.'. A 'Cantabile.' marking is present.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal point marked with a star and 'Ped.'. A 'mf' marking is present.



Musical notation for a piano piece, featuring six systems of staves with treble and bass clefs. The music includes various fingerings, dynamics (f, mf), and pedal markings (Ped.). The notation is in a key with two sharps (F# and C#).

System 1: Treble clef, bass clef. Dynamics: *f*. Pedal markings: Ped.

System 2: Treble clef, bass clef. Dynamics: *f*. Pedal markings: Ped.

System 3: Treble clef, bass clef. Dynamics: *f*. Pedal markings: Ped.

System 4: Treble clef, bass clef. Dynamics: *f*. Pedal markings: Ped.

System 5: Treble clef, bass clef. Dynamics: *mf*. Pedal markings: Ped.

System 6: Treble clef, bass clef. Dynamics: *mf*. Pedal markings: Ped.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with various fingerings (e.g., 2, 3, 4, 1, 2, 1, 3, 4, 1, 2, 4, 3, 1, 2, 3, 4, 1, 2, 3, 4). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol is also visible.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings (e.g., 1, 3, 2, 4, 1, 3, 1, 3, 2, 1, 3, 4, 3, 1, 2, 1, 3, 4, 3, 1, 2, 1). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) and a star symbol are present.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings (e.g., 2, 1, 3, 4, 1, 2, 1, 3, 4, 1, 2, 1, 3, 4, 1, 2, 1, 2, 1). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) and a star symbol are present. A *mf* dynamic marking is visible.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings (e.g., 3, 4, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) and a star symbol are present. A *cres.* dynamic marking is visible.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings (e.g., 4, 3, 1, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) and a star symbol are present. A *f* dynamic marking and the word *brillante.* are visible.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings (e.g., 3, 5, 1, 2, 5, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) and a star symbol are present. A *f* dynamic marking is visible.

# SONG OF THE ROSE.

Andantino  $\text{♩} = 66$ .

Song without words.

3.

Ped. ☆ Ped. ☆ Ped. ☆

☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆

☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

A Execution.

or thus allotting the grace note to the preceding measure.

This explanation applies to all grace notes throughout the piece.

# WOOD NYMPH.

9

*Allegro moderato.*  $\text{♩} = 108.$

6.

*simil.*

*simil.*

*cres.* - - - cen - - - do *f* *S.* Fine.

*tenuto.*

*simil.*

*cres.*

*dim.*

*poco riten.*

*dim.* *rit.* *a tempo.*

Repeat from beginning  $\text{♩}$  to Fin

Andantino. 109.  
Cantabile.

# REMEMBER ME.

11

8

*rall.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

1445.

### BUTTERFLY WALTZ.

Allegretto.  $\text{♩} = 66$ .

11 

*p* *leggero.*

*con grazia.*

*p*

Op. 125

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 7, and the second system contains measures 8 through 12. The music is written for a grand piano, with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is primarily in the treble clef, while the bass line provides harmonic support. Fingerings are indicated by numbers 1-5 above or below notes. A 'Fine.' marking appears at the end of measure 12, and a 'Ped.' (pedal) instruction is located below the final measure.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The melody is in G major, indicated by one sharp (F#). The piano accompaniment consists of a steady eighth-note pattern in the left hand. The score includes a key signature change from G major to D minor (two flats) at the end. The piece concludes with a double bar line and a repeat sign.

# CUCKOO IS HERE.

Scherzo.

Allegro scherzando. ♩ = 104.

15

*f* Cuckoo.

*simil.* Cuckoo.

*cres.*

*dim.* *f* *pall.* *a tempo.*

Cuckoo.

*morendo.*

# LISTEN MY LOVE.

3

(HÖRE MEIN LIEB!)

SERENADE.

Dedicated to Madame F. E. Clark.

Words and Music by J. W. Kingsland.

Translation by H. Hartmann.

Moderato ♩ 108.

Die Ster - ne fun - kelnd krän - zen Das Ge -

The stars are shin - ing brightly In the

wölb' im nächt - l - chen Reich; Doch ver - gli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und

dis - tant dome of the skies, But they can not in all their beau - ty Com - pare with my lov'd ones

bleich, Doch ver - gli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und bleich.

eyes, But they can not in all their beau - ty Com - pare with my lov'd ones eyes.

Be - thau stnd hell die Ro - sen Und ihr Ketch in Pur - pur ge - laucht, Doch des  
 The dew is on the rose, love, And its pe - tals are fair to see, But the

Liebhens ge - küss - te Lip - pen Sind ro - si - ger noch be - haucht, Doch des  
 red of thy lips, oh sweet one is dear - er by far to me, But the

Liebhens ge - küss - te Lip - pen Sind ro - si - ger noch be - haucht. Die  
 red of thy lips, oh sweet one, is dear - er by far to me. The

Nach - li - gall hat Wel - - ten Mit Len - zes - tied er - gößt. Doch  
 night in - gale is sing - ing His sweetest mel - o - dy Not

Ped. Ped. Ped. Ped.



Lau - te dei - ner Keh - le Hat sie mir nicht er - setzt. O  
 e'en his tones most ten - der Can e - qual thine for me Ah

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

von - der schö - ne Er - de, Die mein ein - zes Lieb ent - hält, Oh - ne  
 yes! this world is beau - ti - ful Sweet maid whilst thou art here, But with

sie wär mein tr - dsch Da - sein Ein Le - ben ganz ver - gällt Oh - ne  
 out you the world oh lov'd one, Would seem most dark and drear, But with

or thus:   
 sie wär mein tr - dsch Da - sein Ein Le - ben ganz ver - gällt.   
 out you the world oh lov'd one Would seem most dark and drear!

# WELCOME, SWEET BIRD.

(WILLKOMMEN, LIEBES VOGLEIN.)

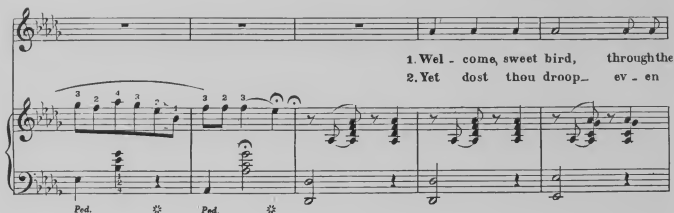
Words by Thomas Moore

Translation by H. Hartmann.

W. D. Armstrong.

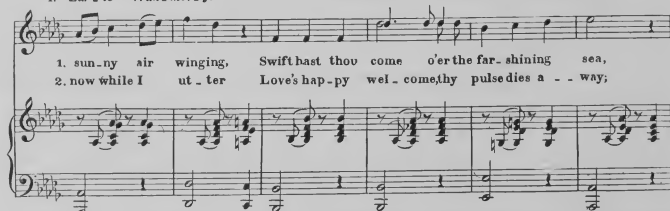


2. Vög - lein, du stinkst! Soll ich  
1. Vög - lein, woll - komm, das die



1. Wel - come, sweet bird, through the  
2. Yet dost thou droop - ev - en

2. träumen und stn - nen! We he, dein Herz' über - kühl - tigt nun stockt!  
1. Luf - te früh - mor - gen Sach - te durch - schwebt über Was - ser und Fluß.



1. sun - ny air winging, Swift hast thou come o'er the far - shining sea,  
2. now while I ut - ter Love's hap - py wel - come, thy pulse dies a - - way;

There is a violin obligato to this song making it still more effective as a concert number. It can be had of the publishers by remitting ten cents.

Copyright, Kunkel Bros. 1892.

H13 - 3

Sag' mir, wie kann ich dir Ret - tung ge - win - nen,  
Am schnee - gen Hals hast du in - nig ge - bor - gen

1. Like Se - ba's dove, on thy snow - y neck bring - ing  
2. Cheer thee, my bird - were it life's eb - bing flut - ter,

Ret - tung der Brust, der die Bot - schaft ent - lockt!  
Sü - sses - ten Lie - bes - glücks het - lig - sten Schwur.

1. Love's writ - ten vows from my lov - er to me.  
2. This fond - ling bos - om should woo it to stay.

A - ber du stirbst nun nach treu - em Voll - bring - en,  
Ach, da du fern warst, wie zählt ich die Stun - den;

1. Oh, in thy ab - sence, what hours did I num - ber! -  
2. But no - thou'rt dy - ing - thy last task is ov - er -

2. Op - fer der Lie - be; d - de nun ver - schri!

1. Klag - te oft: Vög -eln wie lang - e du säumst!

1. Say - ing oft, "I - die bird, how could he rest!"

2. Fare - well, sweet mar - tyr to Love and to me!

*cres.*

*Ped.* *Ped.*

2. Lächeln des Glü - ckes hat dein kühn Ge - ling - en In Thränen des

1. Doch du bist hier und bist da - mit ent - bun - den; Nun ge - he zur

1. But thou art come at last, take now thy slum - ber, And lull thee in

2. The smiles thou hast wak - en'd by news from my lov - er, Will now all be

*ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

2. Leids und der Trau - er ver - kehrt.

1. Ruh' und merk' Was du träumst.

1. dreams of all thou lov'st best.

2. turn'd in to weep - ing for thee.

*mf*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

## FRANZ SCHUBERT.

BY A. DVOŘÁK.

Surprise has often been expressed that the Viennese (among whom he lived) and the public (to whom he should not have appealed him) did not understand him; yet it is not difficult to find reasons for this in the circumstances of the case. While a pianist or singer has an immediate recognition of his work, especially if he has so original a message to deliver as Schubert, has to hide his time. We must bear in mind how very young he was when he died. Hanslick has urged, in defense of the Viennese, that only seven years elapsed between the publication of Schubert's first work and his death; and that during his lifetime he became known chiefly as a song composer; and songs were at that time sung at many concerts, but only in a few private circles. Moreover, Rossini on the one hand, and Beethoven on the other, overshadowed the modest young Schubert, and it is significant that he never did discover his genius till the year of his own death. As regards Schubert's orchestral works, we must remember that orchestras were not at that time what they are to-day. The best Viennese organization, the Gesellschaft der Musikfreunde, found the symphony in C "too long and too difficult" at its rehearsals, and substituted an earlier work. These things seem strange to us, but they are historical facts, and help to account for what we find, with all his melody and spontaneity, made his way so slowly to popular appreciation. He was young, modest, unknown, and music-lovers were not likely to slight a symphony which they would have felt bound to study had it borne the name of Beethoven or Mozart.

But his fame has grown steadily from year to year, and will grow greater still in the next century. Schubert's chamber music, his songs, his quartets and his trios for pianoforte, violin and violoncello, must be ranked among the very best of the kind in all modern music. His symphonies, the one in D minor is, in my opinion, the most original and important, the one in A minor the most fascinating. Of Schubert's symphonies, too, I am such an enthusiastic admirer that I do not hesitate to place him next to Beethoven, far above Mendelssohn, as well as above Schumann.

Mastery of form came to Schubert spontaneously. This is illustrated by his early symphonies, some of which he wrote before he was twenty. Because of this the more I study the more I love him. Although the influence of Haydn and Mozart is apparent in them, Schubert's musical individuality is unmistakable in his chamber music, and in the harmonious progressions, and in many exquisite bits of orchestration. In his later symphonies he becomes more and more original and individual. The influence of Haydn and Mozart, so obvious in his earlier efforts, is gradually eliminated.

Schubert's "Fourth" or "Tragic" symphony," was written at the age of 19, about a year after the "Erl King." It makes one marvel that one so young should have had the power to give utterance to such deep paths. In the adagio there are chords that strikingly suggest the anguish of Tristan's utterance; nor is this the only place where the prophetic of Wagnerian harmonies. And although partly anticipated by Gluck and Mozart, he was one of the first to make use of the "tragic" or "dramatic" and other modern composers owe many of their orchestral colors—their employment of the brass, not for noise, but played softly, to secure rich and warm tints.

The richness and variety of coloring in the great Schubert symphony in C are astonishing. It is always fascinating, always remains new. It has the effect of gathering clouds, with constant glimpses of sunshine breaking through. It is a masterpiece also, like most of Schubert's compositions, the truth of an assertion once made to me by Dr. Hans Richter that the greatest master of the modern age, Schubert, was not unlikewise and most delightfully in their slow movements. Personally I prefer the "Tragic" symphony even to the "Tragic" and "Erl King" by its intrinsic beauty, it avoids the fault of diffuseness.

Most of his works Schubert is uniquely melody, rhythm, modulation and orchestration; but from a formal point of view he is most original in his songs and his short pieces for piano. His chamber music, his chamber music, operas and sacred compositions he follows classical models; but in the Lied, the Musical Moment, the short piece, he is original in every fibre. Yet he wrote no fewer than 24 sonatas for pianoforte, in which he follows classical models; and we cannot but be struck by the original style even in the three which he wrote in the last year of his life. This seems strange at first when we consider that he died at the age of 31. His short-forte pieces he betrayed no such influence even in his earliest days. The "Erl King" and "The Fisherman's Wife" were written at the ages of 16 and 17, respectively, are Schubert in every bar; whereas the piano-sonatas and symphonies of this period are much more imitative, much less individual.

One reason for this, doubtless, is that just as it is easier to write a short lyric poem than a long one, so it is easier for a young composer to be original in short forms than in the more elaborate sonata and symphony; and we must remember that Schubert died at 31.

## THE RUINATION OF VOICES.

That the present high pitch is detrimental to the voice cannot be doubted for a moment, says the *Nineteenth Century*. The ordinary voice is always deficient in compass upward, and when it comes to singing some of Bach's and Handel's music at a somewhat higher pitch the pitch for which it is written, the effect to the vocalist is as if he were singing an octave higher. This fact was fully recognized by the Bach choir when they adopted lower notes for the high pitch. The same fact is recognized by the great majority of our singers repudiate the high pitch; and in most cases where an orchestra is not employed, as at churches and in vocal concerts, a much lower standard is used, corresponding very closely with the French or classical one. In such circumstances, of course, we sometimes hear it said that the singers use the lower pitch because their vocal gifts are insufficient or are on the wane. When Mr. Bullard drew up a report on the pitch question in 1859 he made this observation:

"Some impediments stand in the way of ascertaining the effects of the present high pitch on the quality and probable duration of the voice. A reminiscence in respect of it on the part of a singer might be too readily interpreted into a confession of weakness, and a premature decay of physical power might be imputed to an artist who protested against the greater strain which an extravagantly high pitch obliges him to undergo."

That which was here indicated as probable has been realized in the case of Mr. Bullard, who, with Mme. Patti, and others who have declared against the high pitch. Unfortunately the number of singers strong enough to protest against the high pitch of a protest is comparatively small, and the result is that the great majority remain silent as to the existence of the high pitch. The result is that the high pitch but they are prematurely wearing out their voices all the same. Now that the agitation in favor of a lower pitch is so general, it is not surprising that the singer it is a matter of first importance, that the pitch should be depressed, whether the standard adopted be the "diapason normal" or any other.

## POINTS ON RESONANCE IN LARGE HALLS.

BY THE AMERICAN ARCHITECT.

Architects should keep in mind the golden rule, that resonance, such as is to be obtained by thin elastic linings, or even by masses of air judiciously placed, is a thing to be sought for in all building rooms for hearing music, or for public speaking, while echo, such as is produced by hard, unyielding surfaces, is to be avoided in all such places. Every architect who has ever designed a music-room for a private house, knows how greatly the effect of resonance in the walls and ceiling is to be avoided; and if possible the ceiling, with thin wooden paneling; and every layman who has ever bought a piano and heard rich tones and clear notes, knows that the tones of one played in the dealer's warehouse by the sympathetic vibrations with which the piano is constructed, and the tones of the piano in the playing. For twenty centuries at least, architects have sought in various ways to secure similar results in the same manner, and the same advantages to be derived from it. The Gewandhaus, at Leipzig, reputed to be acoustically the most perfect of halls, is a fine example of this. The fact that it was surrounded by thin partitions, set at a little distance from the main walls of the hall, and the walls of the hall were so constructed that of the mass of air between them and the walls outside, provided the resonance which experience has shown to be indispensable. In the same way La Scala, at Milan, one of the largest and best acoustically the most perfect of all European theaters, was built throughout with a wood-work, and the Greeks, to secure resonance without the use of woodwork, placed under the seats of their theaters earthen pots, with the mouth turned toward the stage, so that the thrilling mass of air in these serving to reinforce the sound."

Except in the case of popular operas, the printing of full scores is seldom profitable to publishers. It is said that not more than a hundred copies of the "Erl King" of Mendelssohn's popular opera, *The Night's Dream*, of which the copyright expired recently, have been sold for fifty years, because the conductors borrowed the score from one another.

## MAJOR AND MINOR.

A bill has recently been introduced in the New York Legislature to amend the laws relating to Sunday performances. Should it pass, it will prevent any Sunday concert in that State.

Saint-Saëns will not appear again in public as a pianist. He gave up practicing two years ago for lack of time. He says that in him "the composer has killed the pianist."

Fräulein Josepha Joachim, the second daughter of the eminent violinist, recently made her debut in Schiller's "Jungfrau von Orléans," the young lady having adopted the stage as a profession. Her elder sister, Marie, is an esteemed member of the opera at Dessau.

A sensation has been caused by the discovery that the famous boy pianist, Raoul Koczalski, who has made such a name for himself, is really a girl. Why the deception was practiced is not known, unless the fact for boy prodigies led her manager to think there might be more fame and hard cash in her pianistic infant if thrust upon the public in that guise.

It is curious and instructive to note the favorite pastimes and fancies of celebrities. Thus, Mendelssohn is devoted to music and its study. Melba to collecting old furniture; Mrs. Langtry's hobby is hand-painted fans; Marie Hank's, pots; Ellen Terry's, perfumes and rich fabrics; Mary Anderson's, chess; while Patti is passionately fond of the water, and spends much time there more for health and hard cash in her pianistic infant if thrust upon the public in that guise.

The coming of Rosa Novak and Josef Hofmann next season is now definitely announced. The latter will appear under the management of Mr. J. J. Rossini and Arthur at the Metropolitan Opera House, November 10. Mr. Rosenthal is engaged for a season of fifty concerts, Henry Wolfsohn, beginning at about the same date.

Paris has now the antithesis of Hans Sachs in a poet who has turned cobler. Jacques Le Lorrain, who has written some poetry, novels, plays and playrights, and has also been a professor, has opened a cobbler's shop in the Rue du Sommerard, in the city of the Champs-Élysées. He has been trying in vain for fifteen years to make a living by literature. To reassure his customers he has taken an expert cobbler as a partner.

Says a writer in the *Journal of Education*:—"That we will soon see people who acknowledge the apocryphic agent, few persons will deny. Its subtle power to break up stagnation, to soothe and to incite, to soothe and to incite, to soothe and to incite, those overstrained, cannot be doubted. In music thus the various moods of the mind should be considered, and the music judiciously adapted, as certain music reacts injuriously on peculiar organizations, while other kinds lubricate the tired nerves."

Music has been a sort of religion to me all my life, says Sir Charles Hallé, and if ever in my closing days I can be proud of anything, it will be that I have during my life been able to do something for it well. Music has influences beyond those of any other art. I do not think that by the sight of an admirable plot or a noble action, or by the sight of a crowd of people will ever be so moved as by the strains of music. It has a great softening influence upon the largest and richest people. It is to be said that I have spent in England have been much more interesting to me than if I had spent them anywhere else. Because, in music, I have found a world not been in any other country or in England.

The latest story of De Pachmann comes to us from over the water, and is quite on a level with some of the eccentricities of his American tours. The story runs thus: In accordance with the custom of the Carnival before Berlin audience, became hopelessly lost, and after several repetitions in the vain endeavor to recover his bearings, he exclaimed: "Never mind, never mind; bravo, Pachmann; you played lovely, anyhow!" Report says the audience was at first dumbfounded, but then burst into a roar of applause, and the highly original artist was recalled many times.

The famous "Leipzig Gewandhaus Orchestra," under Herr Richter, will visit New York and Boston in the spring of 1897, and may play in a few other cities. In a recent letter to an American friend the conductor wrote:

"I long to revisit your dear land. I cannot forget the esthetic tone of your cultivated society, and the incomparable beauty of your parks. I am, Oh, the healthy, intellectual breeze on the New England shore, the magnetic, inspiring influence of its moral purity and its high civilization. I shall, whenever I come across an American and can turn my mind to recollections of happier days spent in the United States."

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